

# EXPOSURE

THE MELBOURNE  
CAMERA CLUB MAGAZINE



My World by Peter Tredrea  
Rangefinders by Selby Markham  
Competition Results

VOLUME 33 NUMBER 4  
JULY-AUGUST 2014

PRINT POST APPROVED 100003035

# My World

Peter Tredrea



Self-portrait

I'm pleased to be given the opportunity to introduce myself to the Melbourne Camera Club (MCC) and to describe some of my photographic interests (a favourite pastime).

Many of us can identify a person who provided us with encouragement to take up the rewarding hobby of photography. For me it was my grandfather Harold Ewen, a keen photographer for most of his 90+ years. In my early teens (the 1960s), our first task was to build printing equipment to a strict budget. I recall a favourite negative of my grandfathers providing a valuable resource for printing and toning. This image of the Melbourne tugboat James Patterson was taken in the late 1940s using a German roll film camera (Super Iconta) and represented my grandfathers interest in everything Melbourne, something I share to this day.

I was fortunate to have been given a



James Patterson - photo by Harold Ewen

technical education finishing with a Diploma in Applied Chemistry from Swinburne. This led to a career in materials research (road construction) with the Australian Road Research Board in Melbourne holding various positions from 1973 to 2011 when I retired as Principal Research Scientist.

Like many in the MCC, I found



Harold Ewen

several opportunities to use my interest in photography to help solve work problems. A challenge we were facing related to the need to record and measure the diurnal movements (caused by changes in temperature) and seasonal movements (caused by changes in moisture) in pavement cracks. This work was undertaken to help identify the necessary properties required by road surfacing materials. It began in the film era and resulted in the development of a precision camera for recording images of pavement surface cracks as a time series. A subsequent darkroom manipulation



Film-based camera system to monitor road cracks - The box contains two low power flash units and an 80 mm Rodagon enlarging lens. These optics can be very useful in many areas of close-up photography producing a high resolution flat image.



Digital camera system for monitoring road cracks - This made use of the camera's inbuilt flash to channel the light by reflectors onto the pavement surface. Various lenses were used including an AF 100 mm micro-Nikkor. The automation of the modern camera was put to good use.

allowed changes in crack dimension to be determined. The digital era subsequently allowed a simpler system to be developed and using the same time series of images resulted in a further improvement in convenience and measurement precision. This later digital data was analyzed in the computer.

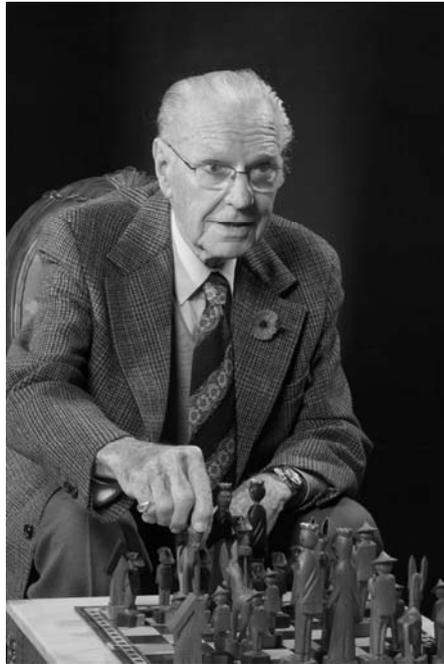
While pursuing these research interests I was fortunate to travel through much of Australia and in particular the arid areas of Central and Northern Australia. While driving to the many and varied locations, often on my own, I found many opportunities to record the outback in its many liveries. This taught me to carry a camera as often as the situation allowed.

With retirement a few years ago I'm now able to dedicate more time to my photography and with the encouragement of my family will be seeking new challenges through the MCC. My "to-do" list includes:

- Developing workshop skills to enable the manufacture of various cameras for improved close-up and high depth of field still life photography. I joined the Melbourne-based Australian Antiquarian Horological Society (AAHS) two years ago to train with some of Australia's most talented machinists and engineers. This has been a rewarding experience and has provided several photo opportunities unique to this group. The newly acquired engineering skills should contribute to the building of a digital rotating panorama camera (and other challenges).
- Improving my portraiture results through participation in the MCC



*After Karsh - Responding to the challenge set for the 2013 end-of-year competition, I borrowed my wife's dressmaking mannequin and followed the guidance provided by the Lighting Group to reproduce a Yousuf Karsh-like setup.*



*Portrait - After several hours of static practice, my very patient subject assisted with the creation of several images - to date my most structured sequence of photographs.*

Lighting Group and Print Review Group. The print competition and EDI competition frequency and structure at the MCC has encouraged critical review of my approach to many topics and I hope a steady improvement in subject interpretation and image and print quality.

Another area of interest is traditional film based imaging. While dormant for several years, it is now back in full swing through the encouragement of the Traditional Darkroom Printmakers Group. As a collector and hoarder of anything photographic I hope to use my resources and produce a large format (A3 or larger) camera for direct image capture on reversal paper.

The images here, and commentary illustrate some of my interests and new directions.

### Cover Image

Peter Tredrea  
*Rock and a Hard Place*



*Built Melbourne - Following my Grandfather's interest in a "built Melbourne", I have been following recent major projects including the new County Court, Queen Victoria site and this, the Myer Lonsdale street store redevelopment. To reach these images, a three meter monopod was constructed. After several heated discussions with New Zealand-sourced property guards, the images have been rewarding, though sometimes difficult to obtain.*



*Clock Club - Providing photographic support to the AAHS (Clock Club) gave me an opportunity to visit a master clock-maker in New South Wales. This image is of his latest work and I hope to make a return visit when the timepiece is completed in about two years time.*



*Calisthenics - My wife Janet and our two daughters have an interest in calisthenics, a stage-based song, dance and exercise sport for girls. My role is to provide a range of photography covering each year's work. To cover some of the stage presentations my girls encouraged me to purchase a 70-200 mm Nikkor. After much arm twisting I succumbed to their pressure and made the purchase. Life is tough sometimes.*



*Mount Burnett Observatory - Celebrating two years as a community-based facility, the Mount Burnett Observatory (formerly Monash University's research telescope) provided an opportunity to experience and learn more about a large astronomical telescope. I plan to use a smaller telescope to generate some Melbourne skyline images with a twist.*

# Removing Unwanted People

Charles Kosina

How often do you come to a place with marvellous scenery and it is crawling with people? Sometimes having one or two persons in the image gives it a sense of scale, but often they are just a nuisance.

This was very much the case in our visit to the Bchart Gardens on Vancouver Island in August last year. The gardens were magnificent, the weather perfect, but it seemed that half the island were there also. A highlight is looking down onto the sunken garden. After spending a frustrating time trying to take a photo with a minimum number of people in the frame, we went off for an afternoon coffee and there I devised a way to get rid of all the people! I am sure that I am not the first one to have worked out how to do this as it is really quite straightforward.

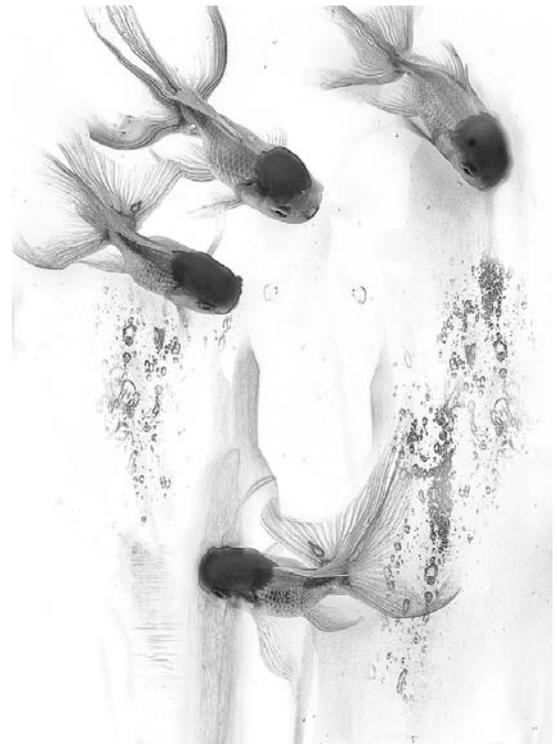
First, I set up the camera on a tripod and was careful that no-one bumped it. Then I took a series of photos at intervals of a few seconds whilst watching the people moving around below. The idea was to make sure that I had sufficient background information to then layer the images and erase the offending people.

In this example I will just use the four images 1-4 shown (slightly cropped). Select two images in separate layers and on the top layer use the erase tool to remove a person and leave the background. Then flatten image and select another layer and repeat process until no people are left.

Of course this will only work when there are not too many people. And there should be constant light during all the images. And as you can see, there is no-one in the final image!



"Selfie" by Ian Bock HC in July EDI Competition



June Mono EDI of Month  
George Chan Golden Fish

## AGM Notice

The next Annual General Meeting of the Melbourne Camera Club will be held on Thursday 2nd October 2014 at 8pm at the club-rooms, corner of Dorcas and Ferrars Street, South Melbourne.

# President's Report

Barrie Bunning

Our Thursday night Competitions are alive and well at the MCC. Over the past three months we have averaged 111 print entries each month and 121 entries for our projected digital images ( EDI ) each month. Set subject entries are popular although more members are involved in the EDI competition than printmakers.

The Competition Committee are now selecting the 'Set Subjects' for the whole 2015 competition year and this list will soon be made available.

Have you looked at our Club's web-site recently ?

[www.melbournephoto.org.au](http://www.melbournephoto.org.au)

Those images that scroll across our site are awarded images from the 2014 EDI competitions to date. A simple click on one of those moving images will bring that image to almost full screen, give details, member's name etc. A further click on the name will then bring up other awarded images by that member.

Earlier this year the Australian Photographic Society ( APS ) made a decision to dispose of its large historic collection of prints, some dating back over forty-five years, as well as some old film cameras and equipment.

When members of our Club heard of this our Board was advised and we formally asked that these prints and archive records be gifted over to the MCC. Our offer was accepted and in time most of these prints will be merged into our existing historic archive collection. In time our club Archivist, Alan Elliott will be calling for volunteers to help in this process. Fortunately these newly acquired prints were digitized and we will receive a copy of those digital records as well.

Elsewhere in this issue is a formal notice advising members that the 2014 Annual General Meeting of the MCC is to be held on Thursday 2nd October. Towards the end of August the Hon. Secretary of MCC will be posting on the Club's notice board a "Nominations notice" calling for nominations on the MCC Board.

All members are asked to consider in what way they may be able to contribute to the running of their camera club. I would like to see some of our newer and/or younger members step up and be more involved.

## How to add life to your image in 5 easy Photoshop steps

Gary Richardson

1. Copy the background to a new layer. *Layer>New>Layer via copy (or Ctrl + J).*
2. Invert the new layer. *Image>Adjustments>Invert (or Ctrl + I).*
3. Convert the new layer to black and white. *Image>Adjustments>Desaturate (or Shift + Ctrl + U).*
4. Blur the new layer. *Filter>Blur>Gaussian Blur radius 250 pixels.*
5. Change the blending mode of the new layer from Normal to Overlay and adjust the Opacity to taste. Before and After are shown below.



## The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

### CLUB CONTACTS

#### Clubrooms

Corner of Ferrars and Dorcas Streets,  
South Melbourne  
Phone 9696 5445  
PO Box 1180, Sth Melbourne 3205  
[www.melbournephoto.org.au](http://www.melbournephoto.org.au)

#### President

Barrie Bunning  
[mcc-president@melbournephoto.org.au](mailto:mcc-president@melbournephoto.org.au)

#### Secretary

Greg Hotson  
[mcc-secretary@melbournephoto.org.au](mailto:mcc-secretary@melbournephoto.org.au)

#### Treasurer

Gary Richardson  
[mcc-treasurer@melbournephoto.org.au](mailto:mcc-treasurer@melbournephoto.org.au)

#### General Questions

[mcc-info@melbournephoto.org.au](mailto:mcc-info@melbournephoto.org.au)

#### Portrait Group

Dion Chapman and John van Hirsell  
[mcc-portrait@melbournephoto.org.au](mailto:mcc-portrait@melbournephoto.org.au)

#### Club Facilities Booking Coordinator

Selby Markham  
[mcc-bookings@melbournephoto.org.au](mailto:mcc-bookings@melbournephoto.org.au)

#### Introduction Photography Course

Contact Secretary  
[mcc-courses@melbournephoto.org.au](mailto:mcc-courses@melbournephoto.org.au)

#### New Member Orientation Coordination

Frances Egan and Greg Hotson  
[mcc-newmember@melbournephoto.org.au](mailto:mcc-newmember@melbournephoto.org.au)

#### Traditional Darkroom

Printmakers Group  
Selby Markham  
[mcc-blackandwhite@melbournephoto.org.au](mailto:mcc-blackandwhite@melbournephoto.org.au)

#### Digital Group

Kelvin Rowley  
[mcc-digital@melbournephoto.org.au](mailto:mcc-digital@melbournephoto.org.au)

#### Print Competition Steward

Shelly Black and Frances Egan  
[mcc-print-comp@melbournephoto.org.au](mailto:mcc-print-comp@melbournephoto.org.au)

#### EDI Competition Stewards

Alan Harper, Gary Richards, Robert Fairweather  
[mcc-edi-comp@melbournephoto.org.au](mailto:mcc-edi-comp@melbournephoto.org.au)

#### Audio Visual Group

John Spring  
[mcc-audiovisual@melbournephoto.org.au](mailto:mcc-audiovisual@melbournephoto.org.au)

#### International Competitions

Vacant

#### Photo Discussion Group

Simon Galbally  
[mcc-photodiscuss@melbournephoto.org.au](mailto:mcc-photodiscuss@melbournephoto.org.au)

#### Librarian

John Jovic  
[mcc-library@melbournephoto.org.au](mailto:mcc-library@melbournephoto.org.au)

#### Photographic Lighting Group

David Gilliver  
[mcc-lighting@melbournephoto.org.au](mailto:mcc-lighting@melbournephoto.org.au)

#### MCC Website

Manager - Alan Harper  
[mcc-webmaster@melbournephoto.org.au](mailto:mcc-webmaster@melbournephoto.org.au)  
Website Content - Gary Richardson  
[mcc-webcontent@melbournephoto.org.au](mailto:mcc-webcontent@melbournephoto.org.au)  
[mcc-photos@melbournephoto.org.au](mailto:mcc-photos@melbournephoto.org.au)

#### Program Coordinator

John Spring  
[mcc-program@melbournephoto.org.au](mailto:mcc-program@melbournephoto.org.au)

#### Exposure Editors

Phil Marley and Charles Kosina  
[mcc-exposure@melbournephoto.org.au](mailto:mcc-exposure@melbournephoto.org.au)

# Getting Things in Focus – Rangefinders

Selby Markham

**B**ack in the dim distant past, most cameras lacked any form of rangefinder, let alone autofocus. If you wanted a picture that was in focus you had to estimate the distance an object was from the camera and set the lens to that distance. Working at infinity was, obviously, OK but not when you were composing that shot of family or friends about 5 to 10 metres away. You had to estimate the distance and set your focus ring to that distance.

The aid to doing all this was a rangefinder that you either fitted into the flash shoe or held in your hand. At the core of a rangefinder is an interacting pair of images. Correct focus is achieved when both of the images become a single image. There is an excellent description of the mechanism at: <http://www.photozone.de/slr-vs-rangefinder>. A diagram from that site shows the generic structure of the rangefinder as implemented within a camera. You see the actual image through F while the overlapping image comes in via the prism at E. You can see both images because A is a half silvered mirror that is similar to a one-way mirror. As the prism is shifted on its axis, the two images either come together or move apart and it is of the form shown in G. The image is in focus when the two images come together. The tool for shifting them on its axis has, on a stand-alone rangefinder, a scale that you read off. That is the figure transferred to the focussing ring of the camera.

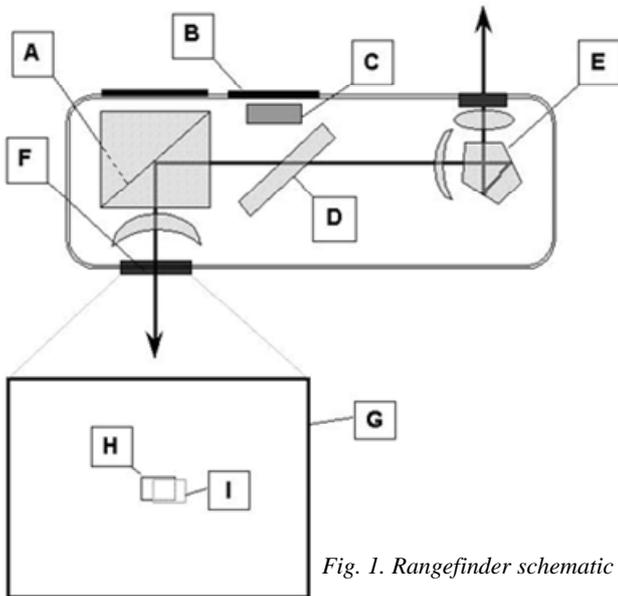


Fig. 1. Rangefinder schematic

I have a few rangefinders, partly because I have a variety of cameras that are manually focussed and some are imperial and some are metric. I need rangefinders covering both measurement systems. Fig. 2 shows one of my Kodak Retinas with the various rangefinders I have. The Retinas emphasise the problem with the measurement systems for focussing because they were produced for both the US and European markets.

Kodak is/was very much a USA company. George Eastman was the archetypal entrepreneurial capitalist.

Even though Germany in the 1930s became a fascist state, he took over the production of the Retina range of

cameras from Nagel Camerawerk in Stuttgart. The Retina became the epitome of the high level amateur camera – good engineering, reliability and great optics. Eastman, and other US business men, traded with Nazi Germany up until (and possibly beyond) the US entry into World War II. I have at least one Retina that is a product of the Third Reich - a bit chilling when I think about the fact it may have been produced by slave labour, although Kodak has always denied that this could be the case.



Fig 2. Retina 1b with various rangefinders

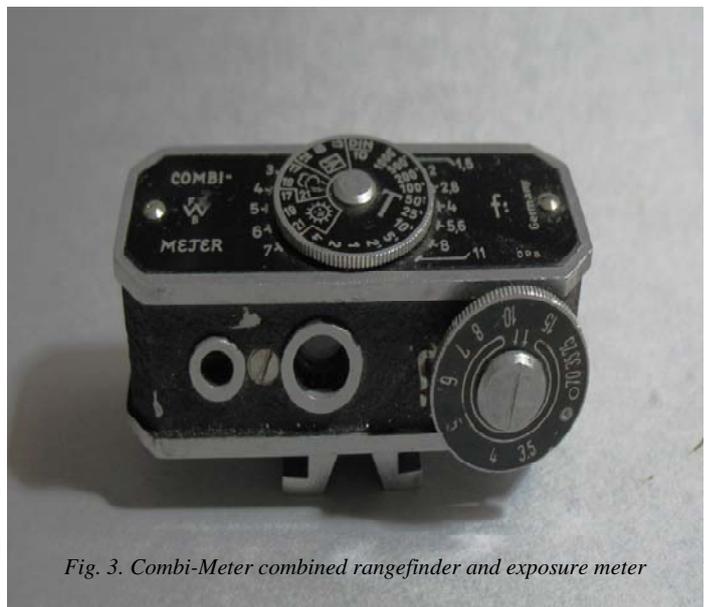


Fig. 3. Combi-Meter combined rangefinder and exposure meter

My favourite rangefinder is the Combi-Meter made by Wata. This is the ultimate aid for the photographer using a manual camera in the 1950s. Advertisements for the Combi-Meter in the early 1950s had a UK price of £4 16s 9p with an additional 3s 11p if you wanted the leather carry case. The total cost of the Combi-Meter in 2014 terms would probably be about £300, about AU\$541, if seen in terms of value against income - an expensive item for the amateur photographer.

## THE COMBIMETER COMBINED RANGEFINDER AND EXPOSURE METER

(Apparatus and Instrument Co. Ltd., 15 Sheen Lane, London, S.W.14)

Primarily, the Combimeter is a rangefinder, but combined with it is an extinction type visual exposure meter. Of German make, it is fitted on a standard slide, and measures overall approximately  $2\frac{3}{8} \times \frac{3}{4} \times 1$  (excluding the slide). The rangefinder has a base length of  $1\frac{1}{8}$ ; it is of the central spot coincident image type, and the spot is very easy to pick up, being coloured bright red. Owing to this sharp distinction of images the rangefinder is easy to use even in poor light. The movement is very sweet, with no suspicion of backlash. It is scaled to 1 metre. The exposure meter is of the disappearing figure type, with a disc calculator mounted on the top plate scaled from f/1.5 to f/11, exposures 4 sec. to 1/1,000 and film speeds 17, 19, and 21/10° DIN. For those who use this type of exposure meter, the combined instrument should be invaluable, but as a rangefinder alone it is excellent value. Finished in polished chrome and fine crackle, scales clear white engraving on polished black, the price is £3 7s. 6d., plus £1 9s. 3d. purchase tax. A leatherette case costs 2s. 9d. plus 1s. 2d. purchase tax.

The rangefinder is used by looking through the smaller of the two holes shown in Fig 3. You see two versions of the image in which you are interested (Fig.5). You move the distance dial until the two images overlaps. The value on the dial that is lined up with the reference marker is the value to be transferred to the distance scale on the focussing ring of your camera.

The Combi-Meter, as the name implies, is more than a rangefinder: it is also a light meter. The light meter uses one of the earliest forms of light level estimation - the extinction meter. This is the way Wikipedia describes such a meter:



Fig. 5. Left side - out of focus. Right side - in focus (almost)

*“The earliest type of light meters were called extinction meters and contained a numbered or lettered row of neutral density filters of increasing density. The photographer would position the meter in front of his subject and note the filter with the greatest density that still allowed incident light to pass through. The letter or number corresponding to the filter was used as an index into a chart of appropriate aperture and shutter speed combinations for a given film speed.”*



Fig. 6. Extinction display with darker scene values on left

To use the exposure meter function of the Combimeter you would hold the meter at about arm's length pointing at the scene you want to photograph. You would look through the larger of the two holes shown in the picture and see what the number was that you could just make out - the range is 3 to 7. From Fig. 6 you would choose 4 as the extinction value for the left hand image while you would choose 3 for the right hand image. Then you would carry the chosen value across to the top of the meter. You can see the extinction values on the left side beside the dial in Fig. 3. The dial would be rotated so that the DIN value for your film was lined up with the extinction value. Next you would go across and choose the shutter speed and f stop combination that suites your needs.

It is interesting that the Combi-Meter is quite limited in its coverage even for the times. There were ISO400 films in the early 1950s but the Combi-Meter only goes to ISO100 - DIN 21. Similarly, many lens had apertures smaller than f11, the smallest value shown on the meter.

Do I use the extinction meter? No because it is now inaccurate, plus the fact that it is difficult to read unless your eyesight is good. But I do use the rangefinder on imperial marked cameras as it is still accurate enough.

Over and above the practicalities, the Combi-Meter is a great talking point when people come up and ask about the equipment I am using.

## Gadget Corner

### Black Plastic Flash

Cam Burgess

One of my favourite gadgets that no-one knows about is the Infra Red Flash Filter. This clips into a standard hotshoe and folds a piece of black-looking plastic over the pop-up flash, blocking the visible flash, but allowing IR signals to pass. This way, I can



use the pop-up flash to IR control my Speedlights, but the light from the pop-up doesn't cause the image to be badly lit, and the flash firing doesn't blind the model constantly! I use the Nikon one, which fits standard hotshoes and SLR pop-up flashes - about \$25 at camera shops. I don't know if other brands exist. See:

<http://www.nikonusa.com/en/Nikon-Products/Product/Flash-Couplers/SG-31R-IR-Panel-for-Built-In-Flash.html>

# Data Recovery Issues for the Modern Digital Photographer

John Spring

**A**lmost all of us know that sinking feeling when the full realization sinks in that your computer's hard drive has 'died' along with your most current photo projects and you have no current backup! That 'sinking' feeling to a larger or smaller extent can also happen when your USB THUMB flash drive corrupts, but the worst is a memory card in your digital camera suddenly losing images and access.

Not long ago I received an emergency call from a club member when the member's camera SD card corrupted with a whole lot of important images 'gone'. *What do I*

*do?! I cannot see or access any images on the card – it says I have to re-format it to use it!* My response was first to take the memory card out of the camera and store it safely for 'data investigation and retrieval....' Put another card in your camera and keep shooting and if possibly reshoot the other card's corrupted images.

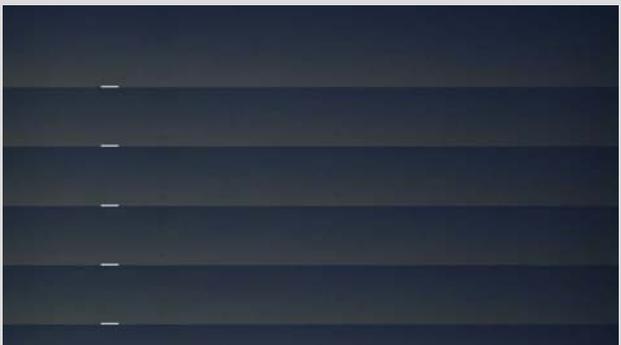
Now for the good news: the 'lost' camera card images were all recovered using a favorite little program RescuePRO recommended by SanDisk. When you purchase your next SanDisk memory card look at the included long narrow instruction piece of paper and check for an offer and serial number for a twelve month subscription to the

DataRecovery software 'RescuePro' (<http://www.lc-tech.com/rescuepro/>).

There are a number of great data recovery and safeguard programs now available for the Photographer Photo Editor to be familiar with. However there is a level of recovery that only a top professional data recovery service can provide.

I have had to initiate a server RAID two HD disk recovery with encryption. It was a successful recovery but the cost and time out of action led to a great deal of anxiety.

In November later this year the Club will have a presentation night finishing with a QA session with one of Melbourne's foremost data recovery experts. Don't miss this Preservation & Data Recovery presentation Thursday, 27<sup>th</sup> Nov.



Here are three examples of the type of corruption that may occur on a memory card.

## MCC scores and results in VAPS 2014 Interclub Competitions

MCC's overall rankings, 4th in Open Prints, 11th in EDPIs

### Individual scores

#### Open Prints

Leif Andersen	<i>First Light Wanaka Tree</i>	12
Jane Barnes	<i>Curvaceous Fields</i>	12
Ian Bock	<i>New Born</i>	12
Neil Brink	<i>Mammoth Springs - Yellowstone</i>	9
George Chan	<i>Through the Window</i>	9
Jane Clancy	<i>All Alone in the Cold</i>	12
France Egan	<i>Glacier Bay</i>	12
David Ellis	<i>Thelma Helen Ellis (Merit)</i>	14
Kathryn Hocking	<i>Webb Bridge</i>	9
Marg Huxtable	<i>Maternal Instincts</i>	13
Annette James	<i>Akita Maple</i>	10
Daryl Lynch	<i>Spectrum</i>	8
Jim O'Donnell	<i>Mungo Pinnacles</i>	11
Joanne Rinaldi	<i>Daily Drudge</i>	9
Peter Walton	<i>First Light</i>	11

#### Open AVs

John Spring	<i>Another One (Merit)</i>	44
Phil Marley	<i>Judgement Day</i>	35

### Individual scores

#### EDPI

Jane Barnes	<i>Red Tail Delight</i>	11
Colin Booth	<i>The Bridge</i>	9
George Chan	<i>Icy Cube</i>	11
Jane Clancy	<i>Tasman Glacier Gold</i>	13
Martin Clancy	<i>Triangles</i>	10
Frances Egan	<i>Pumping Iron</i>	9
Robert Fairweather	<i>Shipwreck</i>	10
Tobi Frost	<i>Mani</i>	10
John Jovic	<i>Docklands</i>	11
Charles Kosina	<i>Cathedral Mountain BC</i>	12
Tuck Leong	<i>Snow Daisies Landscape</i>	11
Joanne Rinaldi	<i>Smoking Street of Agra</i>	10
Mark Smith	<i>Lighthouse Spirals</i>	
	<i>at Point Hicks</i>	10
Peter Tredrea	<i>What time</i>	9
Jim Weatherill	<i>Bolte Bridge Accident</i>	9

#### 3.21 AVs

Charles Kosina	<i>Yellowstone Colours</i>	44
John Spring	<i>In Around Malvern</i>	
	<i>1km From Home</i>	38



July Mono EDI of the Month

Martin Clancy *San Remo Bridge*



July Colour EDI of Month

Joanne Rinaldi *Story Telling Moments*

# Monthly Competition Scores to July

## A Grade Open Prints

Name	Jun	Jul	Total
George Chan	eec	ech	62
David Ellis	ecp	eec	41
Judi Mowlem	eec	ecp	40
Charles Kosina	eeh	ehp	29
Peter Tredrea	ecp	eee	29
Jane Barnes	eee	ccc	28
Peter Walton			27
Joanne Rinaldi	eee	eee	26
Ian Bock	eec	eee	25
Annette James		eec	25
John Spring	eee	eee	24
Robert Fairweather	eec	eee	23
John Parkinson	eee	eee	19
Marg Huxtable	eee	eec	18
John Mallett		eee	17
Guy Toner		eee	17
Leif Andersen	ee	eee	9
Ken Bretherton	eee		8
Jane Clancy			3

## B Grade Open Prints

Name	Jun	Jul	Total
Sharon King	eec	eeh	45
Neil Brink	eec	eec	42
Jim O'donnell	eeh	ecc	41
Lesley Bretherton	eeh	ecc	36
Kathryn Hocking	eee	eee	27
Gail Morgan	eee	eee	24
Ken Warburton	eec	eec	24
Robert Norman	eeh	ehh	18
David Beardsley	eec		17
Daryl Lynch			15
Rob Gullan	eec		14
Colin Booth	eee	ee	11
Alan Harper			11
John Harrison	eee	eee	11
Brian Seddon		ecc	10
Reuben Glass	eee	ee	7
Martin Clancy			5
Shelly Black	eee		3

## Novice Grade Open Prints

Name	Jun	Jul	Total
Julie Ughetti	ech	eee	56
Mark Devaraj	eee	eec	27
Susan Brunialti	eec	ech	26
Karin Kowalski			15
Simon Grant		eec	13
Paul Palcsek		h	12
Jenny McKnight			9
Martijn Van der Kamp			7
John Fullard			6
Claire Lubinski			5
Neil Cunningham		eec	5
Sheree Gordon			3
John Harrison			3
Albert Kaminsky			3
Geoff Roche			3
Grace Blake			2

## Exposure Editors

Editor in Chief - Phil Marley  
 Technical Editor - Charles Kosina

We welcome articles on travel, image processing tips, photos and anything else that may be of interest to photographers. Please send to:  
[mcc-exposure@melbournphoto.org.au](mailto:mcc-exposure@melbournphoto.org.au)

Deadline for September-October issue  
 is 30 Sept 2014

## A Grade Open EDI

Name	Jun	Jul	Total
Mark Smith	eeh	eee	40
Gary Richardson	eee	eeh	37
Marg Huxtable	eee	eeh	36
Ray Huntley	eep	eeh	33
Alan Donald	eee	eec	31
Joshua Reuveni	eee	eeh	30
John Spring	eec	eec	30
Tuck Leong	eeh	eec	29
Kelvin Rowley	eee	eec	28
Martin Clancy	eec	eec	25
Phil Marley	eee	eee	24
Ian Bock	eee	eee	22
Charles Kosina	eee	eec	22
Jane Clancy	eee	eee	21
David Purdue	ech		20
Sue Block		eec	16
Annette Donald	eee	eee	14
Leif Andersen	ee		12
Annette James	eeh	eec	12
Nicole Andrews		ech	9
George Chan		ech	9
Peter Walton		eeh	7
Barbara Butler		ec	5
John Parkinson			3
Robert Norman	ee		2

## Set Subject EDI

Name	Jun	Jul	Total
Bharath Ramalingam	c		16
Tuck Leong	h	c	14
Joshua Reuveni	e	h	14
Ken Warburton	e	e	14
Marg Huxtable	e	c	12
Joanne Rinaldi	e	h	12
Gary Richardson	e	c	11
Alan Donald	e	e	10
Rob Gullan	e	e	10
John Spring	e	e	10
Martin Clancy	h	e	9
Robert Fairweather		h	9
Barry Hogan	e	e	9
Ian Bock	e	h	8
Kelvin Rowley	c	e	8
Jane Clancy	e	e	7
Dmitri Illarionov	e	e	5
Charles Kosina	e	e	5
Mark Smith	e		5
George Chan	e	c	4
Sharon King	e	e	4
Karin Kowalski			4
John Morgan	e	e	4
Nicole Andrews		c	3
Simon Beaven		e	3
Jim O'Donnell			3
Peter Walton		c	3
Sue Block		e	2
Sheryl Opie		e	2
David Purdue	e		2
Guy Toner		e	2
Andrew Ammendola			1
Leif Anderson			1
Vanessa Bieri			1
Barbara Butler			1
John Godfrey			1
Jacqueline Goss	e		1
Tori Haeusler	e		1
Linda Herd	e		1
Annette James		e	1
Chetan Kumar			1
David Runci		e	1

## B Grade Open EDI

Name	June	July	Total
Ken Warburton	eeh	eec	34
Chetan Kumar	ecp		33
Joanne Rinaldi	eee	ecp	33
Guy Toner	eee	ech	32
Sheryl Opie	eee	ehp	31
Bharath Ramalingam	eeh		31
Barry Hogan	eee	ech	26
Dmitri Illarionov	eec	eee	25
John Morgan	eee	ecc	24
George Chan	eeh		23
Sharon King	ech	eee	23
Robert Fairweather		eee	22
Rob Gullan	eec	eee	22
Karin Kowalski	ee	eee	22
Robert Norman			17
Simon Beaven		eec	14
Neil Brink			11
Linda Herd	eec		11
Alan Harper	eee		10
John Godfrey			9
David Runci	eee	eee	9
Jim O'Donnell			6
Andrew Ammendola			5
Bob Hayter			5
Kristina Arnott			3
Sidney Buchbinder			3
Nino Xerri	eee		3

## Set Subject Prints

Name	Jun	Jul	Total
David Ellis	h	c	22
Ian Bock	e	h	16
George Chan	c		16
Peter Tredrea	e	c	14
Lesley Bretherton	c	e	10
Ken Bretherton	e	c	10
Marg Huxtable	c	c	10
John Spring	e	e	10
Guy Toner		e	10
Ken Warburton	e	e	8
Judi Mowlem	e		7
Robert Fairweather	e		6
Rob Gullan	e		6
Jim O'Donnell	e	e	6
John Parkinson	e	e	6
Joanne Rinaldi	e	e	6
Neil Brink	e		4
Mark Devaraj	e	e	4
Julie Ughetti	e		4
John Harrison	e	e	3
Kathryn Hocking			3
Annette James			3
Charles Kosina	e		3
Peter Walton			3
Karin Kowalski			2
Robert Norman	e	e	2
Leif Anderson			1
Shelly Black	e		1
Colin Booth	e		1
Martin Clancy			1
Rueben Glass	e		1
Alan Harper			1
Gail Morgan			1

## Points Scoring System

Entry (no award) e 1 point  
 Commended c 3 points  
 Highly commended h 5 points  
 Print/EDI of the Month p 6 points  
 (5 for highly commended plus 1 extra)



**July Colour Print of Month**

Judi Mowlen

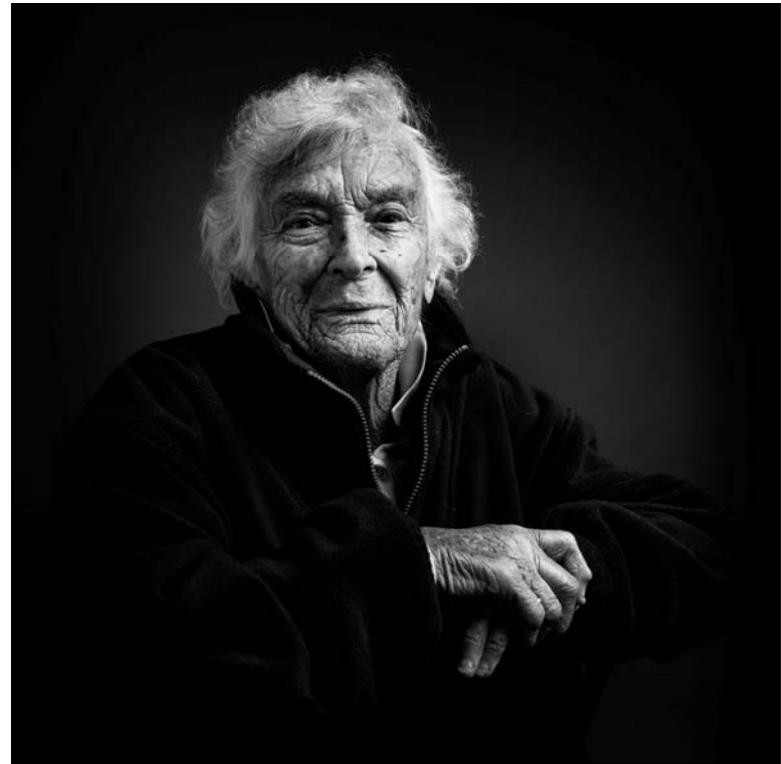
*The Thinker*



**June Mono Print of Month**

Peter Tredrea

*Degraves Mill*



**June Mono Print of Month**

David Ellis

*Thelma Ellis*



**June Colour EDI of Month**

Peter Walton

*Out in the cold*



**July Mono Print of the Month**

Charles Kosina

*Southern Alps from top of Treble Cone, near Wanaka, New Zealand*